



FOR THE HOME DRESSMAKER



How to Order Patterns

When ordering patterns, write name and address, size and number of pattern carefully, using the following coupon:

Home Dressmaker Patterns.
(10 cents each)

No. of pattern.....

Name

Street and No.....

City

State

Size of pattern.....

Amount enclosed.....

Address:
Pattern Department,
The St. Louis Republic,
St. Louis, Mo.

Our New Department—Patterns—and How We Came to Start It. Home Dressmaker Patterns Drafted From Jeannette Hope's Own Designs. Each Pattern Ten Cents

WHEN we planned a department for the home dressmaker, originally, we set ourselves the problem of making it helpful in a more practical way than any fashion page had ever been made before.

We looked at other papers—they were all at fault in being impractical. Here and there was a good sleeve, or a good skirt; but to make a costume, you had to evolve a composite sort of affair, without the faintest idea of an effective whole to model it after.

And a complete picture is what every woman who does her own sewing needs.

We hunted, first, for the artist who was doing the best fashion work, and found a woman, of course. For, no matter how good an artist a man may be, every woman knows how to handle a needle, and so knows a thousand little tricks that improve a thing here or simplify it there.

Then we talked to her—told her what our idea of a helpful department was. It must be practical, yet everything must be as beautiful as the nature of the thing would permit; and everything must be not only new, but

marked with that most elusive of qualities: style.

That woman was Jeannette Hope. Every possible help was given to her; the department leaped into instant favor, and results proved we were on the right track.

The department grew and grew. Dressmakers of all ranks greeted it eagerly, as well as the "home dressmakers." People knew what their gowns were going to look like when they ordered them.

We had accomplished the task we had set ourselves.

Then we went on. From having the best fashion department, it soon began to better its best, improving steadily, until it has reached its present standing. To-day Jeannette Hope's designs are known and copied throughout the whole country.

Still, we weren't satisfied. The pattern question came up constantly. "Why don't you furnish patterns?" "How can I get a pattern of this dress?" letter after letter asked us.

We decided to have patterns. And there was another problem staring us in the face—the hardest of them all so far! There were patterns and patterns, all just about alike. Ours had to be different.

At last, we solved it. Our patterns should be made from Jeannette Hope's own designs.

Then, the making! Maker after maker talked with us; and, finally, we found what we wanted: A firm who would draft a pattern from the design, make it up in muslin (to be sure it was exactly right, exactly like the picture), then—and only then—cut the pattern off for us.

That was the kind of work we wanted. They are the kind of patterns we sell—no stereotyped things, like everybody else's, but our own—the kind that no one else can sell.

We're different in another way, too—in price. Instead of having a sliding scale of prices, we've marked them all alike, ten cents.

When lace is used for trimming it is always the heavier sorts in large, effective patterns, and with ponce is always colored to match the material.

The shortest of these coats are hip-length (as in pattern 6500) and usually made to hang loose from the shoulders.

Sleeves, of course, are loose and fuller than on any other type of coat. Sometimes they are cut in three-quarter length, and finish in a full ruffle of lace.

Separate ponce and taffeta coats will be worn for driving and automobile, over commencement gowns (and they'd make splendid graduation gifts) and for every sort of purpose an extra light-weight coat can be used for.

A plain coat changes its character if the substitution of an effective deep collar and cuffs to match is made, one of the prettiest of the deep collars being nothing but an adaptation of the regulation coat collar with the lapels notched a little differently. An extension reaches nearly to the armpole, echoing the coat-collar effect, and both are embroidered (in the color of the ponce) with little four-petaled flowers.

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THE NEW PONGEE AND TAFFETA COATS

MOST of the loose coats are made with bias backs—very much bias—to get as circular an effect as possible, with plenty of material to spread out over the soft stuff they are usually worn with.

Every sort of length (and a hundred styles) is good, from the short loose coat to long ones, with three-quarter lengths perhaps most popular of all. Some of them are almost plain, fitting rather closely down to the waist and then flaring out into full skirts; and these plain ones must bear the stamp of careful tailoring.

It's a reign of soft-finish stuffs, so ponce and only the softest of the soft taffetas are used more than any other materials. Heavy Burlingham (a sort of ponce that looks like a silk hosiery) makes the most effective of all, but is the hardest to tailor. As to color, natural color for ponce is most used, with old blue next best (though not a very near next); and for taffeta, a soft dark blue—the shade that hasn't a hint of purple or green or anything in it but true blue.

Plain dark blue coats (like pattern No. 6500) are enlivened with collar and cuffs—plain as pipe-stems, but white; and the plain ponce (by the way, ponce styles are always loose) given life and character by the introduction of red silk collars.

An adaptation of the redingote (No. 6500) is

prettiest made of dark blue taffeta, tucked in at the waist—the tucks running three or four inches above and below the belt, which is of the same material.

A plain coat changes its character if the substitution of an effective deep collar and cuffs to match is made, one of the prettiest of the deep collars being nothing but an adaptation of the regulation coat collar with the lapels notched a little differently. An extension reaches nearly to the armpole, echoing the coat-collar effect, and both are embroidered (in the color of the ponce) with little four-petaled flowers.

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